

THE AEOLIAN FLAVOR(S)

Ted Greene, 1987-11-22

1) Key of Cm

C_m Eb B_b C_m

A)

B)

C_m Eb B_b C_m G_m F_m

C)

Note: I could have made this more "geographically" indicative of the flow. I didn't so you'd have to use the neck not this paper to learn faster.

C_m Eb B_b C_m G_m F_m C_m A_b G sus C

D)

C_m Eb B_b C_m G_m F_m C_m A_b G sus C

Borrowed I shading

2) Key of G#m

G[#]m D[#]m C[#]m G[#]m

A)

G[#]m D[#]m C[#]m G[#]m E

B)

C)

G[#]m D[#]m C[#]m G[#]m E C[#]m

D)

G#m D#m C#m G#m E C#m D#m B G#m D#m7 EΔ7 A#m7b5 D#

Piano score (B-flat major, 4/4 time):

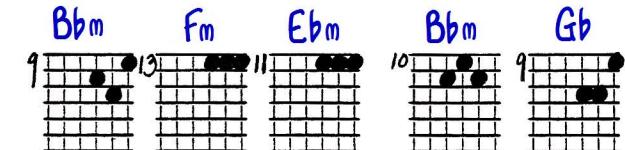
Here's the same example but a) in Bbm, and b) with slight re-fingering or more accurately, repositioning:

2a) Key of Bbm

A)

Bbm Fm Ebm Bbm Bbm Fm Ebm Bbm Gb

Piano score (B-flat major, 4/4 time):



B)

C)

Bbm Fm Ebm Bbm Gb Ebm

Piano score (B-flat major, 4/4 time):

D)

Bbm Fm Ebm Bbm Gb Ebm Fm Db Bbm Fm7 GbΔ7 Cm7b5 Eb

Piano score (B-flat major, 4/4 time):

Surely you've noticed the welcome "moodiness" of Aeolian's array of color(s):

- 1) The plaintive minors on the 3 primary degrees.
- 2) The warm iv⁷ and bVImaj7.
- 3) The cheery bVI and bIII (the "relative major" area).
- 4) The brooding iim7b5.
- 5) The sparkle of the borrowed V and I.

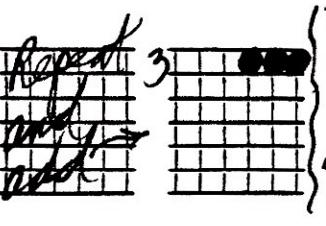
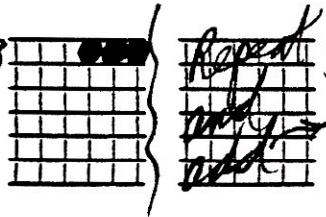
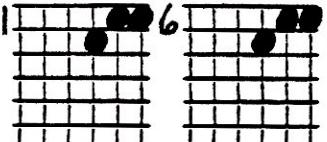
Assignment:

- 1) Learn as given and fill in the chord names.
- 2) Analyze the mating of the melodies with the harmonies. Store away whatever is meaningful to *you*. Of course, it won't hurt to analyze and study the chord progressions by themselves, that is, to isolate the progression "numbers" and look at them in their basic relationships. Ex: 1st progression is i - bIII - bVII - i. You might study this progression in many other voicings or voice-leavings. Experiment and go with what you love.
- 3) Transpose. Ex. #1 into Bm, Dm, Ebm and Fm; transpose Ex. #2 and 2a (do either or both) into F#m, Gm, Am, Bm & Cm please!

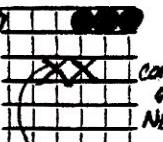
the AEOLIAN FLAVOR(S)

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Jeff Greene

① Key of Cm



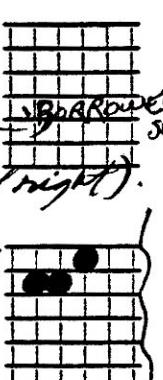
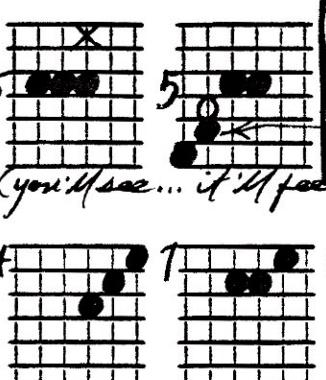
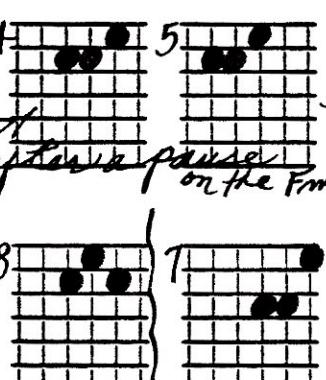
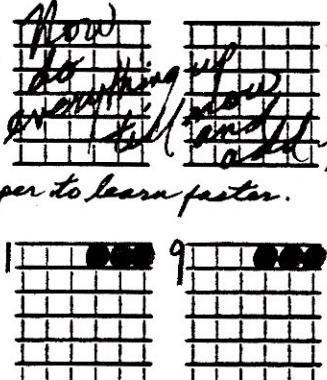
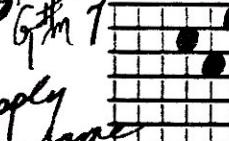
Now
Repeat
key of
Am
and add
optional



CONTINUED
ON THE
NEXT
LINE

NOTE:
I could
have made
this more
geographically
selective.
I didn't have
so you'd have
to use the neck
not this paper to learn faster.

② Key of Fm



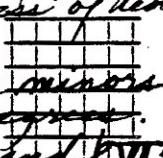
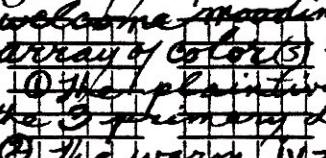
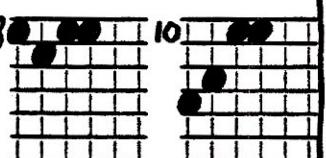
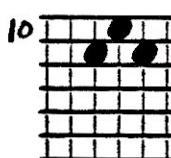
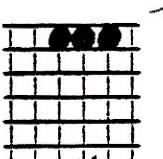
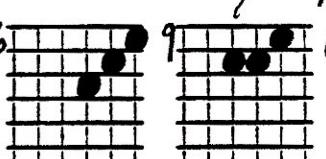
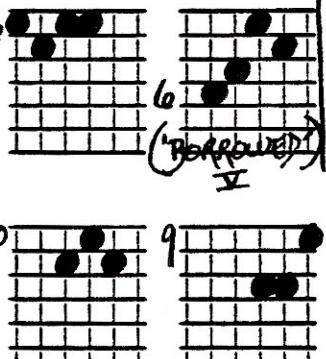
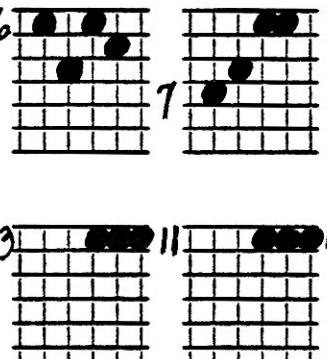
BORROWED I
SHADING

Apply
the same
conceptive
learning
process as
please
here....
EVERYWHERE.

Here is the same example
(but a) in Bton and
(b) with slight
rearranging or more
accurately, repositioning:

③

Key
of Fm



ASSIGNMENT:

① LEARN 18 GIVEN and FIT IN THE CHORD NAMES.

② ANALYZE the meeting of the MELODIES

Surely you've noticed the
welcoming moodiness of Aeolian's
array of colors(s):

① The plaintive minors on
the 3 primary degrees.

② The warm bVI and bVII

③ The cheery bII and bIII
(the RELATIVE MAJOR area).

④ The brooding ii#7.

⑤ The sparkle of the borrowed
V and I.

with the HARMONIES. To take away
whatever is meaningful to you.
Of course, it won't hurt to analyze
and study the chord progressions
by themselves, that is, to isolate
the progression members and look at
them in their basic relation ship. EX: 1st Prog. is ibIII bVII i You might study
this prog. in many other voicings or voice leadings. Experiment
and go with what you
love.

③ transpose ex.① into Bm, Dm, Em and Fm; transpose ex.② & ③ (do either or both)
into Gm, Am, Bm & Cm please!

AEOLIAN PROGRESSIONS FOR TAPING

Ted Greene, 1990-05-09

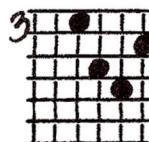
Use a fingerpicking style here.

Also try adding decoration here in the

Curtis Mayfield early 60's (Jimi Hendrix late 60's) style.

1) Key of Fm

Fm



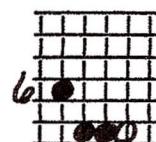
Cm7



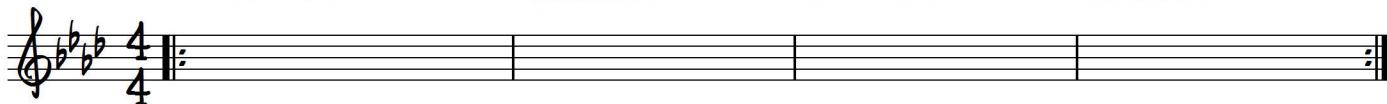
D♭



E♭



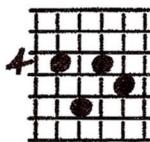
repeat many times



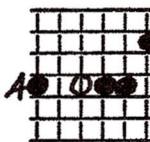
Try various textures, rhythms here.

2) Key of C#m

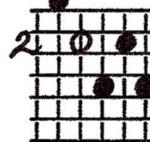
C♯m7



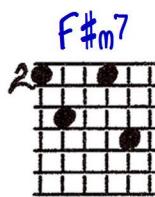
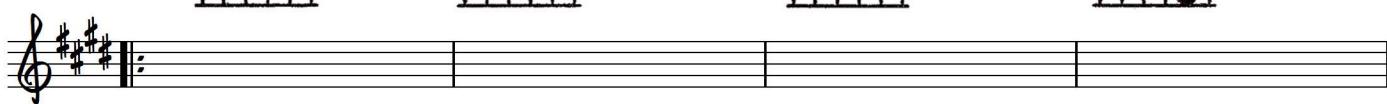
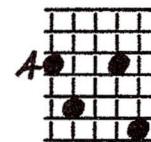
G♯m7



AΔ9

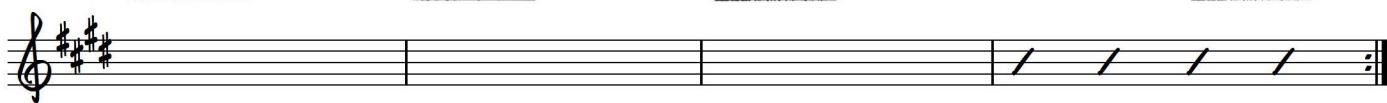


G♯m7



Not strictly
diatonic

repeat



AEOLIAN PROGRESSIONS for Taping

05/09/90

Key of Fm

3

3

1

6

① Use a fingerpicking style here

② by adding decoration
here in the Curtis Mayfield style
or Jimi Hendrix late 60's style

repeat many times

② Key of C♯m
try various textures here

4

2

1

2

2

2

rep

Not strictly diatonic